

THEATER CROWDED FOR PIANO RECITAL BY RACHMANINOFF

Fourth Concert of Series
Carries Audience to
Heights of Musical Ap-
preciation—Artist Responds
to Two Encores

PROGRAM PRESENTS UNUSUAL NUMBERS

Some of Them Are Seldom
Played in Public, Due to
Their Difficult Passages—
Applause Continues Until He
Plays His Prelude

Rachmaninoff, in whose hands a pianoforte looks like a toy and sounds like the harps of the angels, played last night before an audience that taxed standing room at the Majestic Theater. It was the fourth concert of a series presented by the Harrisburg Music Association and THE PATRIOT and THE EVENING NEWS.

With a skill that made difficult pieces seem easy, he compelled his audience to forget technic and to listen to his music.

The program presented by the famous pianist was most unusual. Only a few of the numbers are known by the average music lover. It consisted, it is true, in a great part of the old masters but the compositions were those seldom played in a public recital, some of them because of the difficulty of their performance.

Three works of moderns were to be found on the program. One a prelude by Rachmaninoff himself and two others by Medtner, another modern composer and conservative like Rachmaninoff, and like him, is a Russian.

Theme With Variations

The first number on the program was a Beethoven sonata. The composition was one that seldom finds a place on the program of the present day performer. It was at one time a very popular program number. It does not follow the strict form of the sonata but immediately swings from the main theme to the development through a series of variations.

Rachmaninoff, a large man with a large hand, played through the involved score of the variations without extra movement. His hands moved but not in a way to indicate the number of notes the fingers of the master pianist was striking by means of the reach of his hand.

The closing variation, with the theme woven through it, heard above the accompanying notes, gave a hint of the stately tempo of the march funerale that was to follow in the third movement of the sonata. Then followed the dance movement, the scherzo.

The closing movements, the march funerale and a rapid movement, provided a contrast in tempo and tone color presented as only a virtuoso could present it.

The second number on the pro-

Turn to Page Two

**Theater Crowded
For Piano Recital
By Rachmaninoff**
From Page One

gram was the Liszt arrangement of Schubert's song, "The Wanderer." It is a fantasy. The motif of the song, a small part of the song itself, is the basis of a development that involved almost every phase of the technic of the piano. The result, played by Rachmaninoff was delightful. In his rendition of the composition he used every effect the piano is capable of presenting to the ears of his audience.

A group of two compositions, an intermezzo and a ballade, by Brahms followed. Both of the number are not readily played and are very unusual on a musical program.

The next part of the program was given to Chopin, a rondo, a nocturne and a waltz, each brief. The waltz was one of those published after Chopin's death.

One of the most interesting parts of the program followed. It was made up of two compositions by Medtner and given the arbitrary title of "Fairy Tales." The one, that in E-minor was bright but the second could hardly be associated

with fairies with its ponderous chords in the bass. The explanation that Medtner is a conservative while still a modernist would indicate the reason Rachmaninoff would give preference to this Russian composer while he neglected Scriabine and Stravinsky.

Next followed a prelude by Rachmaninoff but not the prelude that is always associated with that name. In fact it was not one of any of the three or four preludes most usually heard. In keeping with the majority of the rest of the compositions on the program it was one of the unusual.

The concluding number on the program was a favorite, the Rakoczy March from the Fifteenth Hungarian Rhapsody by Liszt.

Repeated applause from the audience brought Rachmaninoff on the stage several times until the pian-

ist approached the piano and played the Chopin Waltz in E-minor.

Still the audience demanded more. They continued to applaud until Rachmaninoff consented to play again. They voiced their approval when the great pianist struck the opening chords of the prelude, his own, the one known to all music audiences, the prelude in C-Sharp minor.

Rachmaninoff, to fill an engagement in Chicago, had to make a train and his graciousness in playing the two encores threw his schedule awry. He had only a few minutes left. He rushed from the theater to his hotel and in a short time was on his way from the city.

The last concert of the series will be the second hearing of the New York Philharmonic Orchestra in the Majestic Theater, Thursday evening, March 10.

Discomfort?
Distress?
Dejection?